

# *The* MODERN METHOD OF DECORATING WALLS





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# PEE GEE FLATKOATT

*The modern method  
of decorating  
walls*



PEASLEE - GAULBERT CO.  
INCORPORATED  
LOUISVILLE, KENTUCKY



**Church Interior Finished as Follows:** Woodwork—Stain, Pee Gee Dystain; Color, Early English; Finish, Filled with one coat Pee Gee Specification Liquid Surfacer, followed by one coat of Specification Orange Shellac and one or two coats Specification Flat Varnish. Pews—Stain, Early English; Filled and finished with Specification Seat Varnish. Ceiling and Columns—Pee Gee Flatkoatt New Ivory. Ceiling Panel Over Choir—Pee Gee Flatkoatt Cream, outlined with bands of Pee Gee Flatkoatt like finish of walls. Walls—Two parts Pee Gee Flatkoatt French Gray, one part Pee Gee Flatkoatt Nile Green. Wainscot—One part Pee Gee Flatkoatt Roman Red, one part Pee Gee Flatkoatt Terra Cotta. Stencil—No. 631, done in two colors; first, wainscot color; second, Greenish Gray.



University of Virginia

Finished with Pee Gee Flatkoatt

## *Art in the Home*

HAPPINESS is the art of living. Its native habitation is the home. It can thrive only under favorable conditions, and one of the most conducive influences is "color".

The love of color is fundamental in man. Even in his savage state man adopted color in dress. To childhood color appeals fervently. It seems that the savage state and childhood have something in common, in that each leans to the broader, cardinal colors. As civilization refines the race, and education the individual, the cardinal colors are mellowed and fused into more subtle tones. At this stage

the artistic begins to develop. This development is most manifest in the place of the individual's principal abode—the home.

We are not justified in assuming that color appreciation is the out-growth of modern times. Investigation of Babylonian ruins reveals that in the very infancy of civilization color was arranged in pleasing combination for the delectation of the home and places of public interest. The mosaics of ancient Egyptians are even to-day marvels of color. Later Greece, too, in her classic days knew the art of placing colors in happy relationship. Rome, under Cæsar, while not overly

profuse in her love of color, was not averse to pleasant, even striking hues, which were found abundantly, for example, in the favored Atrium.

Then came Michael Angelo, who took the prism of a Mediterranean sunset and by a process of magic selection and skill "did" the dome of St. Peter's in such a way that all generations have regarded it as final.

It was not, however, until Louis XIV of France that the art of conventional decoration came into its own. Among the many things which this fluttery, impressionistic monarch did, his encouragement of the above named art was by no means his unworthiest deed.

From his time to the present, the thing he started has grown. Pee Gee Flatkoatt is one of the modern evidences of this tendency, and not an

unworthy item, we believe, in the general development.

Artists will tell you that sheen or reflected light is inimical to a thorough appreciation of color in its purity. If, for example, a flat, warm red be given a coat of varnish, where the surface is brightest, a silver tone or "high light" will appear. This robs the color of its true quality and renders it uncertain. Its charm is gone.

The problem, therefore, in home decoration so far as the pigment maker concerns himself, is to produce a paint which, while retaining a permanent, pure tone, will remain free from garish luster. The preparation of such paint is no small task. The ancients could obtain the effect desired only in tile. In our modern days the end can be obtained by the use of Pee Gee Flatkoatt.

## *Will it be Wall Paper or Pee Gee Flatkoatt?*

NINETY per cent of American homes in the past have been decorated with wall paper. Today the percentage of "papered" homes is rapidly falling off in favor of the Pee Gee Flatkoatt homes. Paper is a veneer. Good paint which goes into the very fibre of the wall becomes a part of it; and instead of being a mockery and a temporary sham it is frank,

sincere, and will last almost forever—as long as the wall, at least—that is if it is genuine Pee Gee Flatkoatt.

Most paper, too, contains arsenic. Arsenic, as you know, is a dreaded poison, and inimical to the health of your family. While some paint is equally poisonous, your child can not

injure itself by chipping Pee Gee Flatkoatt from the walls of your home  
—Pee Gee Flatkoatt is

County Court House, Dallas, Tex.



Finished with Pee Gee Flatkoatt



Hall Interior Finished as Follows: Woodwork—Pee Gee China Enamel, finished as per manufacturers' specifications. Hand Rail, Treads and Door—Stain, Pee Gee Dystain; Color, Dark Mahogany; Finish, filled with one coat Pee Gee Specification Liquid Surfacer, followed by one coat of Specification Orange Shellac and one or two coats Specification Flat Varnish. Floors—Stain, Pee Gee Dystain; Color, Golden Oak; Finish, two coats Specification Floor Varnish followed by two coats Pee Gee Floor Wax. Furniture—Mahogany; wood wainscoting. Ceiling—White. Walls—One part Pee Gee Flatkoatt Nile Green, one part Pee Gee Flatkoatt Silver Gray. Rug—Oriental. Hangings—Green. Stencil—No. 6537 in two colors; first, Old Rose; second, Silk Green.

pure and non-poisonous. Again, paper is porous and absorbs the germs of contagion, while Pee Gee Flatkoatt is so close-grained and firm that the most microscopic germ can not find a crevice in which to hide on its surface.

This brings us to the important consideration of cleanliness. Paper accumulates soot and dust on its sur-

face, which does not readily adhere to Pee Gee Flatkoatt. The finger marks of your children may become indelible on paper. With Pee Gee Flatkoatt it is all delightfully different. A moist sponge, a little rubbing, and Pee Gee Flatkoatt is itself again—bright, clean and beautiful.

Then, of course comes the ques-

tion of economy. Good paper costs vastly more than Pee Gee Flatkoatt, and is perishable at best. Poor paper lasts almost as long as good paper—unfortunately; certainly it has to be replaced as often—and repapering costs money. With Pee Gee Flatkoatt there is rarely a time for redecorating unless you choose to change your color schemes.

Lastly, there is that satisfying range of colors—deep, pure colors, too, in which Pee Gee Flatkoatt comes. Your moods, your temperament, your individual tastes can be satisfied with Pee Gee Flatkoatt. No matter how large your house or how complicated the color schemes you have in mind, Pee Gee Flatkoatt will give you a pleasing treatment for every room and hallway.

This book is replete with various color studies for various rooms—study them, think over them, consult the members of your family and then talk over your decorating problem with the Pee Gee man in your locality. His business is to confer with you—counsel with you—help you in your individual needs.

## *Yesterday and Today in Art*

**T**O DECORATE a home in any particular period of the past is inappropriate, and an admission on our part of lack of imagination and orig-

*Pee Gee Flatkoatt goes into some of the most exclusive homes in America.*

You needn't hesitate about Pee Gee Flatkoatt. While it is not intended to influence you by what others do, it may prompt you to investigate Pee Gee Flatkoatt to know that some of the most exclusive homes in America are "done" with Pee Gee Flatkoatt.

To illustrate: A certain millionaire who had preserved his common sense through years of business climbing, decided that his old quarters were too limited in scope. He called in a well-known architect and asked for suggestions. He had a beautiful piece of ground waiting to be built on. The architect satisfied him on the plans. Then came the matter of decoration. A mural painter of repute received the commission. Cost was of little consideration. The aim was beauty.

And, here is the point. When the mural decorator got ready for the flat, neutral tone against which he was to lay his colors, he chose Pee Gee Flatkoatt in its wide variety of neutral tints. "This particular paint," said the decorator, "has the virtue of being smooth grained, permanent and uniform in color value."

inality; besides, past ideas and methods of living are not in keeping with modern conditions.

Most of the so-called "period styles"

Carnegie Library, Dallas, Tex.



Finished with Pee Gee Flatkoatt

# THE MODERN METHOD OF DECORATING WALLS



No. 1 Parlor Finished as Follows: Woodwork—Stain, Pee Gee Dystain; Color, Light Mahogany; Finish, filled with one coat Pee Gee Specification Liquid Surfacer, followed by one coat of Specification Orange Shellac and one or two coats Specification Flat Varnish. Floors—Stain, Pee Gee Dystain; Color, Golden Oak; Finish, two coats Specification Floor Varnish, followed by two coats Pee Gee Floor Wax. Furniture—Light Mahogany. Stiling and Ceiling—Pee Gee Flatkoatt Old Ivory. Wainscot and Panels—Pee Gee Flatkoatt Old Rose. Hangings—Soft Blue Crinkled Tapestry. Curtain—Net, Medallion Border. Rug—Persian. Lighting Fixtures—Macbeth-Evans new Alabaster Bowl; Semi-Indirect Light.

were developed under kingly patronage, and consequently smack of restraint. Modern mural art suggests democracy and freedom. While adopting all of the past that is worth while, it is nevertheless untrammeled, new and imaginative. True, many expensive homes are decorated in so-called "period" styles, but an expensive

home does not necessarily mean one decorated in good taste. Real homes, the sort that you and I prefer, are no longer guilty of this breach, because men and women of discrimination have realized that the home should be neither an exhibition nor a museum.

The keynote of modern home art is simplicity in harmony. The key-

note of the so-called "period" art is elaborateness. Literature on period decoration is a strictly commercial proposition designed to fascinate those who lean to imitating anything that bears the hallmark of decadent nobil-

ity. You would no more think of the adoption of this type of treatment in your home than you would think of wearing a Louis XIV costume up Fifth Avenue. It is out of keeping and therefore poor taste.

### *A Few Practical Hints*

THE HOME is a place of rest, and all things therein should suggest repose and harmony. Bright colors and assertive patterns are not conducive to mental and moral poise. Nervousness, and consequent discord, is the price paid for over-decoration. Walls and ceilings must not

intrude—they must be constantly subordinated to the personalities which inhabit the home. This is all there is to good taste in the home. Simple, pure pigments of a lasting sort put upon the walls of your home in a quiet, permanent manner—this is the secret of correct decoration.

### *Concrete Information Which You Will Need*

SUCCESS in decoration depends largely on an understanding of colors. Tiring of a color is a confession that it has been poorly chosen with respect to other colors at which one is compelled to look. You must know the difference between colors and tones and what is meant by harmony if you are to evolve a perfect color scheme.

For the purpose in hand, we will consider that (with the exception of black and white) there are only three colors which can not be made by a

combination of other colors. These three colors are red, yellow and blue. Experiments tried upon people with these three colors have proven that red has the effect, psychologically, of exciting the observer, blue of depressing, and yellow of cheering and soothing his mental faculties. Literature proves that this has held true for

a long time. You will remember frequent allusions to the fact that So-and-So was "red with anger". Another evidence is the frequently heard expression, "I have the



Commercial Nat'l Bank Bld'g, Houston

Finished with Pee Gee Flatkoatt



No. 2 Parlor Finished as Follows: Woodwork—Stain, Pee Gee Dystain; Color, Light Mahogany; Finish, filled with one coat Shellac and one or two coats Specification Flat Varnish. Floors—Stain, Pee Gee Dystain; Color, Golden Oak; Finish, two coats Specification Floor Varnish, followed by two coats Pee Gee Floor Wax. Furniture—Light Mahogany; Gold Mirror and stool. Settee and Stool—Figured Damask. Chair—Old Gold Velour. Ceiling—Pee Gee Flatkoatt Old Ivory. Side Walls—Two parts Pee Gee Flatkoatt French Gray and one part Pee Gee Flatkoatt Nile Green. Hangings—Old Gold Velour. Rug—Oriental. Style of Room—English Colonial.

Stencil—No. 6158 1-6; Colors, Olive Green and Russet.

blues". You will also recall the expression "a brown study". Brown conduces to calmness. Analyze the matter. Brown is a mixture of red, yellow and blue in which each color subdues the other. Brown is, therefore, a tone, not a color. Any hue which is obtained by a mixture of the three primary colors in whatever pro-

portion constitutes a tone. Equal intensities of red, yellow and blue produce a neutral gray; by the increasing of the yellow or red in such tones, warm grays, tans and browns are produced; by adding more blue cold grays are produced; by adding yellow and blue, at the expense of the red, a greenish gray is produced.

Commonly speaking, tones are therefore softened colors. All colors which end with "ish", such as bluish, grayish, reddish-brown, yellowish-green, are tones, and can be used with safety on large surfaces.

To go further: Let us take a few specific samples of tone and color harmony. Green walls which are to harmonize with golden brown wood-work must contain much yellow, as golden brown is largely of this color. The proper combination would be a yellowish gray or green, lighter or darker in shade as the woodwork may require. In the determination of the proper tone, you should be very careful to consider the nature of the light which is to play upon this tone, and which is to give it its true interpretation. Colors, as you know, will look far differently in sunlight and shade or artificial light.

Indoors we have artificial conditions of light due to the fact that it enters from the side or overhead, and is usually only from one or two directions, the room being box shaped. This produces what we call reflected light. Where the room is particularly dark and the light particularly uneven, the application of a bright, flat color is advisable. The sum total of any color after it is on the walls is the original color plus or minus the extent to which natural light has been affected

by artificial constraint. No interior will appear dark if all the daylight which enters it is worked to its utmost capacity. Ceilings act as reflectors; hence they must be light unless, of course, the interior is already too bright, in which event they must be of a darker shade to absorb the glare.

Rooms with dark color schemes are hard and expensive to properly illuminate.

Rooms with northerly (north, northeast or northwest) exposures lack red and yellow; therefore, in such rooms it is advisable to introduce cream, yellow, buff, tan or golden brown. Blues and greens should be avoided, or at least handled with caution in all rooms with northerly exposures.

Rooms with a southerly exposure (south, southeast or southwest) have an abundance of yellow, and therefore look best in light or dark colors wherein grayish, bluish and greenish tones predominate. In such rooms avoid colors which are strongly yellow, unless the rooms are naturally dark.

A small room when well lighted appears larger. And bear in mind always that only a big room can stand panel and large figure work.

High ceilings appear lower with a horizontal treatment, such as dado, wainscoting and deep frieze. The

City Hall, Louisville, Ky.



Finished with Pee Gee Flatkatt



No. 1 Living Room Finished as Follows: Woodwork—Stain, Pee Gee Dystain; Color, Weathered Oak; Finish, filled with one coat Pee Gee Specification Surfacer, followed by one coat of Specification Floor Varnish. Floors—Stain, Pee Gee Dystain; Color, Golden Oak; Finish, two coats Specification Floor Varnish, followed by two coats Pee Gee Floor Wax. Ceiling—Pee Gee Flatkoatt Old Ivory. Walls—Two parts Pee Gee Flatkoatt Tan, one part Pee Gee Flatkoatt Rich Cream. Hangings—Blue Casement Cloth. Style of Room—Flanders. Stencil—No. 6413 2-5; Colors, Delft Blue, Terra Cotta, Olive Green.

drop ceiling to a picture rail lowers the ceiling effect.

The walls of a low ceiling should be left unbroken from the baseboard to the angle at the top. In the angle where wall and ceiling meet, a picture rail of the same color as the wood work can be effectively used.

In living rooms the individual

taste and moods of those who inhabit the house may exercise their prerogative. Most persons prefer strong colors. Novelty effects and the extreme individuality should be reserved for one's own bedroom where they can not offend the varying tastes of one's guests. Whatever virtue there may be in figures and pronounced

treatments, it is certain that plain walls and ceilings, modestly varied according to individual tastes, are most satisfactory where rooms are constantly lived in. Then, too, plain walls and ceilings are by far the best background for pictures.

There are numerous ways of finishing dining rooms in good taste. The following suggestion is in great vogue and in equally good taste: Have a wooden wainscoting, solid, or in panels with plaster between; plain plaster above wainscoting, exposed beam ceiling or plain plaster. If you have a beam ceiling don't use a picture rail. On the wall above the wainscoting free hand work or stencils showing landscapes or fruit would be appropriate. For instance, a Dutch landscape showing an old style windmill, or a grapevine and grapes done in green and purple give a delightful effect. Such decorations must not take up over three-fourths of the space above the wainscoting.

Where beamed ceilings are used in living rooms, which is perfectly proper and in good taste, it is best to drop the ceiling to a picture rail, as it is necessary for hooks on which to hang pictures.

In bedrooms, lighter, daintier effects are desirable. Plain treatments are especially pleasing, and give a cleanly appearance. Flourishing and gaudy

patterns should never be used. Such might look well on a limited space—say a yard square, but when repeated time and again on a wall they become overpowering. The tiring effects of these extravagant designs not infrequently result in the tearing down of walls without the occupants knowing why the thing had to be done. And just as often they are replaced with effects equally distasteful.

Solid, light, suitable tints are the foundation of all good decoration. These should be taken into consideration in the selection of rugs, carpets and other accessories.

To properly furnish a home the utmost harmony should prevail. Whenever possible, it is best to consider the color scheme of the woodwork and walls together before definitely selecting the auxiliary colors.

**Treatment of wood:** Wood is ordinarily finished in either one of two ways—transparent or opaque. Transparent finishes and stains are used on hard or soft woods and show the grain. Opaque finishes or paints are used on soft woods where it is desired to obscure the grain. Hard woods are relatively expensive and the finish inexpensive. Soft woods are relatively

inexpensive and the finish, if well done, is proportionately expensive. Therefore, there is not much difference in the first cost between these two methods of finish.

Sanger Bros Bld'g, Dallas, Tex.



Finished With Pee Gee Flatkoatt



No. 2 Living Room Finished as Follows: Woodwork—Stain, Pee Gee Dystain; Color, Early English; Finish, filled with one coat Pee Gee Specification Liquid Surfacer, followed by one coat of Specification Floor Varnish, followed by two coats Pee Gee Floor Wax. Furniture—Early English. Ceiling and Frieze—Pee Gee Flatkoatt Cream. Walls—Pee Gee Flatkoatt Olive Green. Hangings—English Chintz. Style of Room—Mission. Stencil—No. 6261-A 3-4; Stencil Colors, Russet, Old Rose and Nile Green.

Stained woodwork is finished usually in three steps, filling, staining and surface finishing. It is best to use a paste filler for open grain woods and a liquid filler for close grain woods. The filler is usually applied after the wood is stained. Different effects may be obtained by reversing this order. The surface in either case

is then finished in either wax or varnish. The relative merits of these two finishes must be judged by those who use them. Varnish is more durable, but scars; wax does not. Then, too, a good waxed or varnished surface can not be done in a hurry. They both require much rubbing to get the proper finish. The trouble with most



users of wax or varnish is that they stop just where they should begin with the completion of the finish. Therefore, there has been an effort to evolve a flat varnish which will obviate the weakness of the average hardwood finisher. The Peaslee-Gaulbert Company can inform you of a recent discovery which solves the problem. Where painted woodwork

is desirable, use the best materials and labor possible. Take plenty of time, and put on as many coats of good enamel as are necessary to secure good results. A perfect job of white enamel work will last a lifetime. Only a high grade enamel should be used, one that will stand hard usage, and be capable of preserving its original tone value under hard rubbing.

### *Essential Features to be Considered in Interior Decoration*

**I**N SELECTING the finish for your walls and ceilings, you must be exacting and discriminating as a woman in the selection of her gown. She demands vogue, quality, and perfect color harmony, even though the gown is only for occasional wear.

These same essential features should be required for the decorating of your walls and ceilings, as they are for constant wear. You live in their atmosphere all the time. They form the background against which your house is seen and judged. They reflect your individuality, your taste, your judgment, your sense of color harmony. As is their finish, so will their influence be upon you, your family, and your guests.

Color, therefore, is a very important essential. It has been happily and aptly defined by eminent art authority,

as "the music of light", and it is absolutely necessary that the decorations of your walls and ceilings harmonize with the furnishings of your room, whatever the size or purpose.

Another important feature is the permanency of the colors, and the possibilities of restoring them without injury to the tone, surface or appearance.

In the finish and decoration of rooms the one question is color. It is the question of having your finishing done right, at the start. Once finish your walls right and you will not have to worry about the arrangement of furniture, the hanging of draperies, paintings or pictures, for covering up defects so common with other material.

When you select Pee Gee Flatkoatt for your walls and ceilings, you select for sim-

Post Office, Dallas, Tex.



Finished with Pee Gee Flatkoatt

# THE MODERN METHOD OF DECORATING WALLS



No. 1 Dining Room Finished as Follows: Woodwork—Stain, Pee Gee Dystain; Color, Brown Oak; Finish, filled with one coat Pee Gee Specification Liquid Surfacer, followed by one coat of Specification Orange Shellac and one or two coats of Specification Flat Varnish. Floors—Stain, Pee Gee Dystain; Color, Golden Oak; Finish, two coats Specification Floor Varnish, followed by two coats Specification Floor Wax. Ceiling—Pee Gee Flatkoatt Rich Cream. Lower Wall—One part Pee Gee Flatkoatt Delft Blue, one part Pee Gee Flatkoatt French Gray. Upper Wall—Pee Gee Flatkoatt Tan. Style of Room—Craftsman. Stencil on Panels—No. 6510; Color, Tan. Stencil on Walls—No. 6001 1-2; Colors, Terra Cotta and Blue.

plicity, the final edict in modern interior decoration.

The perfect wall is the wall finished with Pee Gee Flatkoatt. It is the only means by which you can arrive at the most pleasing combination of color and color effect.

Pee Gee Flatkoatt is a flat oil finish. It simplifies and solves the prob-

lem of finishing your walls and ceilings, for the reason that it affords such an infinite variety of shade, tone, color and possibilities for combination for producing any result desired.

When it comes to the finishing of your walls you want them to be actually beautiful within themselves, and the newer, the simpler, the plainer the



finish you use, the more beautiful, restful, dignified and sanitary your rooms will be.

We maintain a complete Decorating Department for the purpose of co-operating with any one who desires information on interior decorative effects, and would be glad to send with our compliments on request,

sketches, samples and specifications to any one desiring them, showing different colors and combinations in Pee Gee Flatkoatt; also finished wood samples showing the different Dystain colors, and effects that can be obtained with Pee Gee China Enamel.

The following chart may be of service to you:

### *Color Harmonies of Contrast and Analogy*

A Furniture	B Floor	A Wainscoting	B Side Walls	A Frieze	B Ceiling
Wood Tones Mahogany	Brown or Gray Tones Brown	Deep Tones Maroon or Green	Soft Tones Pale Green	Soft Tones Cream or Palest Green	Pale Wash Tones Palest Green or Cream
Deep Oak	Deep Oak or Brown	Russet or Blue	Tan or Pale Blue	Pale Blue or Ivory	Palest Blue or Ivory
Walnut	Reddish Brown	Mission or Red	Green	Palest Green or Cream	Palest Green or Cream
Mission Oak	Mission Tones	Blue or Orange	Blue	Palest Orange or Ivory	Palest Orange or Ivory

### *Estimated Covering Capacity of Pee Gee Flatkoatt on Different Surfaces*

*On smooth finish plaster that has never been painted*—It usually requires one-half gallon of First Coater, and one gallon of Pee Gee Flatkoatt for every 300 square feet for a finished job, using plaster measurements, making no allowances for openings.

*On sand finish plaster that has never been painted*—It usually requires one-half gallon of Pee Gee First Coater and one gallon of Pee Gee Flatkoatt for every 200 to 225 square feet for a finished job, using plaster measurements, making no allowances for openings.

*On smooth finish*

*plaster previously painted with an oil paint, or on woodwork or steel ceilings*—It usually requires one-fifth of a gallon of First Coater and one gallon of Pee Gee Flatkoatt for every 300 to 325 square feet for a finished job, using plaster measurements, making no allowances for openings.

*On sand finished plaster that has previously been painted*—It usually requires one-fifth gallon of First Coater and one gallon of Pee Gee Flatkoatt for every 225 to 250 square feet for a finished job, using plaster measurements, making no allowances for openings.

James Building, Chattanooga, Tenn.



Finished with Pee Gee Flatkoatt



No. 2 Dining Room Finished as Follows: Woodwork—Stain, Pee Gee Dystain; Color, Dark Mahogany; Finish, filled with one coat Pee Gee Specification Liquid Surfacer, followed by one coat of Specification Orange Shellac and one or two coats Specification Flat Varnish. Floor—Stain, Pee Gee Dystain; Color, Golden Oak; Finish, two coats Specification Floor Varnish, followed by two coats Pee Gee Floor Wax. Furniture—Dark Mahogany. Ceiling—Two parts Pee Gee Flatkoatt White, one part Pee Gee Flatkoatt French Gray. Wainscot—Pee Gee Flatkoatt Russet. Upper Wall—Pee Gee Flatkoatt French Gray. Rug—Domestic. Lighting Fixtures—Alabaster Bowl, Semi-Indirect Light. Stencil—No. 6801; Color of Stencil, Bluish Gray and Red.

*Pee Gee Flatkoatt, the Practical, Durable and Hygienic Wall Finish  
for School, Church, Office, Theater and Other  
Public Buildings*

THE superior advantages of Pee Gee Flatkoatt make it the perfect finish for the walls and ceilings of public buildings of every size and description, as well as for the home. Its hygienic cleanliness, alone,

is of the greatest importance in buildings where people of all classes are accustomed to congregate in large numbers. Statistics and investigations of prominent physicians show that tuberculosis and other contagious diseases



are frequently spread as the result of the unsanitary conditions prevailing in most public halls and assembly rooms.

Pee Gee Flatkoatt, being a flat oil finish for walls and ceilings, is thoroughly sanitary and proof against contamination.

The maintenance of walls is an accordingly important item, which can be reduced to a minimum by the use of Pee Gee Flatkoatt. It saves the ex-

pense and inconvenience of frequent redecorating, and its hardness and durability resist wear and tear. It dries with such a solid, non-absorbing, non-porous surface that it can be easily cleaned and restored to its original beauty day after day, by the simple application of a little soap and water—an advantage not possible with wall paper, kalsomine or other inferior, unsatisfactory wall covering material.

### *Pee Gee Flatkoatt for Church Buildings*

THE modern church building demands every essential in the finishing of its walls and ceilings that other public buildings require. Even more, for no building aside from the home or school, calls for more careful treatment of its interior. It is the place where all classes meet in reverential mood; where they come to think higher thoughts, to commune with the holy, the ennobling, the inspiring; to reflect upon the serious, the truly aesthetic.

It is where the finish and decorations must be such as to give true balance to the aesthetic sense, to harmonize with the purpose of the sanctuary, and give it the essential atmosphere of sanctity, rest and repose.

With its broad, deep walls, lofty arches, high ceilings, stained windows and conventional furnishings, the church interior calls for

the blending of colors, shades and tones that can not be satisfactorily obtained and maintained from the use of ordinary covering and decorating materials.

Architects and decorators specializing on church architecture, specify Pee Gee Flatkoatt because it readily lends itself to every condition and requirement.

Pee Gee Flatkoatt is easy to apply, dries so quickly and holds its color so well, that its original cost and its upkeep are insignificant as compared with other materials.

It successfully solves every church finish or decorative problem. Its adaptability for a perfect, harmonious effect enables the decorator to employ

Pee Gee Flatkoatt with utmost satisfaction. It lends a splendid background for pictorial decorations of any character, design or

(Continued on page 23)

Macatee Hotel, Houston, Tex.



Finished with Pee Gee Flatkoatt

*The Way Pee Gee Flatkoatt Should be Applied  
to Secure the Best Results*

No linseed oil, benzine, naphtha, gasoline, kerosene, or any other liquid or pigment must be used in connection with the application of Pee Gee Flatkoatt, except as herein stated. A small quantity of a mixture of one-half raw linseed oil and turpentine may be used in thinning Pee Gee First Coater, if found to be too thick to use straight as it comes from the can. Nothing else but this mixture is to be used in thinning Pee Gee First Coater.

**Caution**—Under no circumstances is gloss oil, cheap ceiling varnish or shellac to be used as size or undercoat on walls where Pee Gee Flatkoatt is to be used. All plaster surfaces previously unpainted must have a first coat or size coat of Pee Gee First Coater.

**For Smooth Plastered Walls or Ceilings that have never been painted—**

**First**—Point up all cracks and uneven places in the plaster. Leave in a smooth, even, workmanlike manner and let dry thoroughly. When dry apply a coat of Pee Gee First Coater, using it preferably straight as it comes from the can. If, however, it is too thick to strike into the wall properly, and pulls and sags when being applied, it may be thinned with a mixture of one-half raw linseed oil and turpentine. See that it is stirred so that the sediment in the bottom of

the can is mixed thoroughly. When it is applied, let it stand from twenty-four to forty-eight hours to dry, before the next coat is applied.

**Second**—A mixture of one-fourth Pee Gee First Coater and three-fourths Pee Gee Flatkoatt, the shade desired, should be applied directly over the surface previously first coated.

**Third**—Apply the finishing coat of Pee Gee Flatkoatt after the second coat is thoroughly dry, using straight as it comes from the can. If found too thick to properly apply, thin with pure spirits of turpentine. In applying the finishing coat be careful not to brush out as with ordinary paint, but apply it as you would kalsomine.

**For Sand Finished Plastered Walls and Ceilings that have never been painted—**

Pee Gee Flatkoatt should be applied in the same manner as on smooth plastered walls.

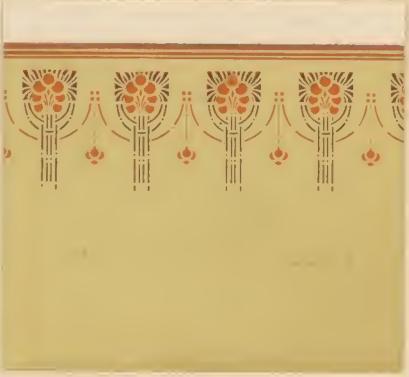
**For Walls that have been previously painted with an Oil Paint, Smooth or Sand Finish—**

**First**—Point up all cracks and uneven places in the plaster. Let dry thoroughly. Go over such parts with Pee Gee First Coater, using it straight as it comes from the can. When these spots are thoroughly dry, apply a mixture of one-third First Coater and two-thirds Flatkoatt, the shade desired, directly to the surface.

Scarrett Building, Kansas City, Mo



Finished with Pee Gee Flatkoatt



Ceiling—White  
Wall—Old Ivory or F-20  
Stencil No. 6289—1½



Ceiling—Old Ivory or F-20  
Wall—Shell Pink or F-X  
Stencil No. 6690—C ¼



Ceiling—White  
Wall—New Ivory or F-40



Ceiling—Old Ivory or F-20  
Wall—Ecru or F-7  
Stencil No. 1224—A ¾



Ceiling—Cream or F-H  
Wall—Old Rose or F-9  
Stencil No. 7030



Ceiling—Old Ivory or F-20  
Wall—Silver Gray or F-11  
Stencil No. 6445 ½



Ceiling—Rich Cream or F-17  
Wall—Tan or F-18  
Stencil No. 5073 ¾



Ceiling—Rich Cream or F-17  
Wall—Terra Cotta or F-15  
Stencil No. 5790—1-1



Ceiling—Cream or F-H  
Wall—French Gray or F-12



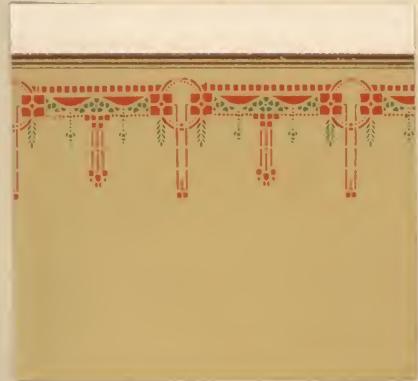
Ceiling—Cream or F-H  
Wall—Russett or F-19  
Stencil No. 7282—1 ½



Ceiling—New Ivory or F-40  
Wall—Roman Red or F-4  
Stencil No. 5915 ½



Ceiling—White  
Wall—Delft Blue or F-14  
Stencil No. B-1 ¼ and B-2 ¼



Ceiling—White  
Wall—Cream or F-H  
Stencil No. 7035  $\frac{3}{4}$



Ceiling—White  
Wall—Rich Cream or F-17  
Stencil No. 6761  $\frac{1}{2}$



Ceiling—New Ivory or F-40  
Wall—Jap Yellow or F-Z



Ceiling—Rich Cream or F-17  
Wall—Robin's Egg Blue or F-V  
Stencil No. 6293—B  $\frac{1}{2}$



Ceiling—Cream or F-H  
Wall—Sky Blue or F-13  
Stencil No. 6289—1  $\frac{1}{8}$



Ceiling—New Ivory or F-40  
Wall—Lime Green or F-C  
Stencil No. 6021  $\frac{3}{4}$



Ceiling—Rich Cream or F-17  
Wall—Rural Blue or F-T  
Stencil No. 6450  $\frac{1}{2}$



Ceiling—Old Ivory or F-20  
Wall—Nile Green or F-E



Ceiling—Cream or F-H  
Wall—Silk Green or F-16  
Stencil No. 5790—1-1



Ceiling—Cream or F-H  
Wall—Olive Green or F-K  
Stencil No. 5787  $\frac{3}{4}$



Ceiling—Rich Cream or F-17  
Wall—Oriental Green or F-6  
Stencil No. 5268  $\frac{3}{4}$



Ceiling—Rich Cream or F-17  
Wall—Palm Green or F-3  
Stencil No. 6440  $\frac{3}{4}$



**Second**—Apply Pee Gee Flatkoatt without manipulation, straight as it comes from the can. A little turpentine may be used in thinning the finishing coat if necessary.

**Over Walls and Ceilings that are Wood Sealed—**

Tack a good grade of sheeting (standard C, or its equal) to the wood surface in such a manner that it will not show heads of the tacks. Stretch it as tight as possible to take out wrinkles. Then wet the sheeting thoroughly, which in drying, shrinks, and should take out any wrinkles left, after it is tacked. Let this dry thoroughly, then apply a mixture of two-thirds Pee Gee First Coater and one-third Pee Gee Flatkoatt, the shade desired. Let dry thoroughly, then apply the finishing coat of Pee Gee Flatkoatt the shade desired, using it as it comes from the can.

**For Old Walls, Smooth or Sand Finish, where kalsomine has been used—**

If walls are smooth, wash off the kalsomine; if sand finished, brush down with a stiff bristle brush to get off any loose particles and apply Pee Gee Flatkoatt as you would on walls that have never been previously painted.

**Two-Coat Work on Wood and Metal Surfaces—**

**First**—Apply a mixture of one-third Pee Gee First Coater and two-thirds Pee Gee Flatkoatt directly to the wood or metal surface.

**Second**—The second or finishing coat of Pee Gee Flatkoatt should be applied straight as it comes out of the can, using no liquid or thinner what-

soever, except turpentine, if too thick, in the last or finishing coat.

**One-Coat Work on Wood or Metal Surface, or Walls that have been previously painted with an oil paint—**

If one-coat work is to be done on any surface the Pee Gee Flatkoatt should be applied straight as it comes out of the can, using no liquid or thinner whatsoever, except turpentine, if too thick to work well under the brush.

**On Walls that have been papered—**

Remove the paper, fill all cracks and nail holes with plaster of Paris paste and apply in the same manner as on smooth finished plastered walls that have never been painted.

Pee Gee Flatkoatt can also be successfully applied over wall paper where it adheres tightly to the walls and where there is only one thickness of paper on them, by using it in the following manner:

**First**—Apply a mixture of equal parts of Pee Gee First Coater and turpentine which should be applied directly over the paper.

**Second**—Apply a mixture of equal parts of Pee Gee First Coater and Pee Gee Flatkoatt, the shade desired.

**Third**—Apply the last or finishing coat of Pee Gee Flatkoatt without manipulation other than a thorough stirring, straight as it comes out of the can, using no liquid or thinner whatsoever, except turpentine, if too thick, in the last or finishing coat, which should be applied as you would kalsomine.

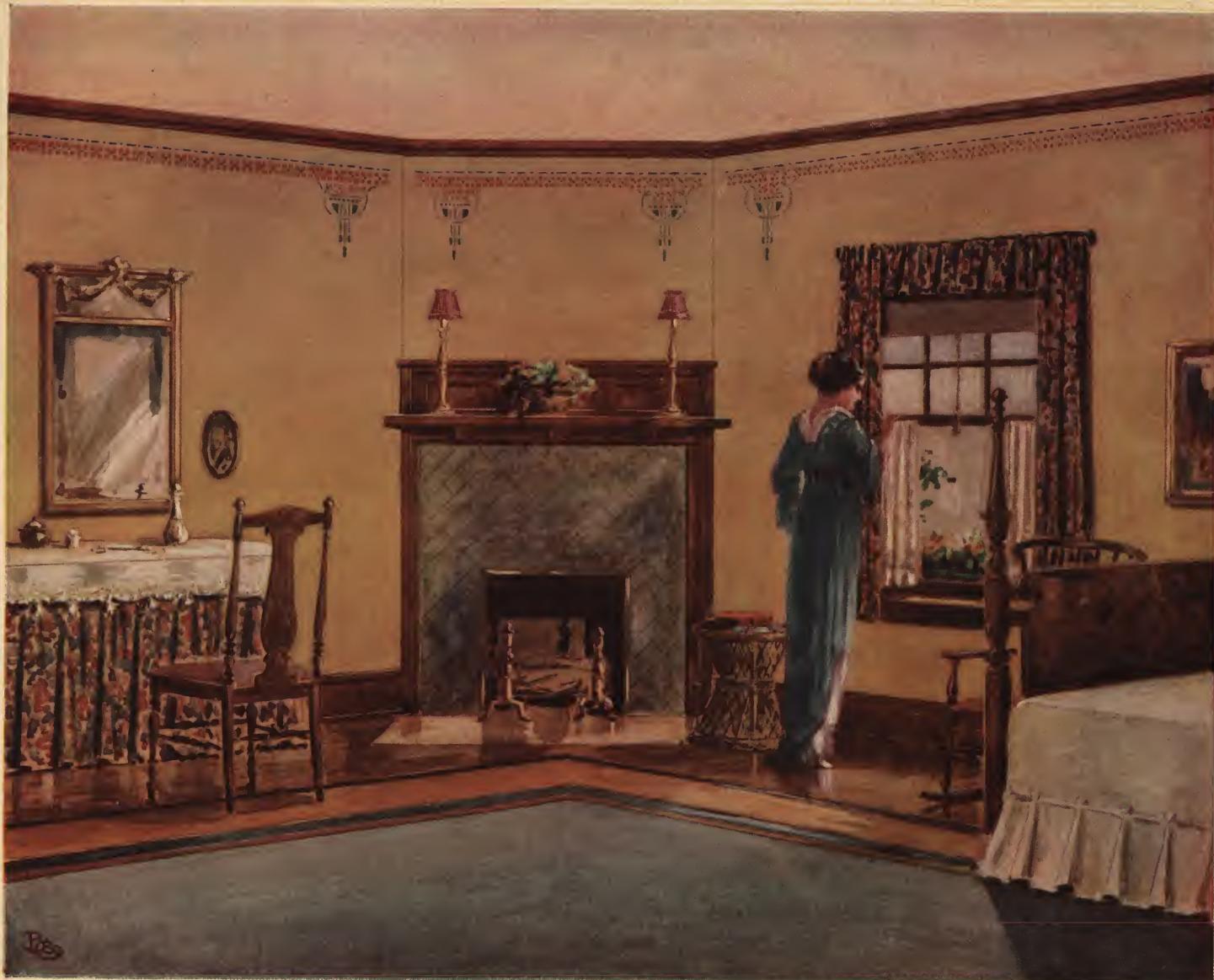
**Where Used Over Burlap—**

Apply in same manner as over smooth or sand finished plastered walls that have never been painted.



First Christian Church, Marion, Ind.

Finished with Pee Gee Flatkoatt



No. 1 Bedroom Finished as Follows: Woodwork—Stain, Pee Gee Dystain; Color, Light Mahogany; Finish, filled with one coat Shellac and one or two coats of Specification Liquid Surfacer, followed by one coat of Specification Orange Floor Varnish and two coats of Pee Gee Floor Wax. Floors—Stain, Pee Gee Dystain; Color, Light Oak; Finish, two coats of Specification Pee Gee Flatkoatt Rich Cream. Furniture—Mahogany. Sash Curtains—White Scrim. Curtains and Dressing Table—English Chintz. Style of Room—English Colonial.

embellishment, especially for the painting of the finest water color effects, pictures and scenes.

For those interested in the de-

signing and finishing of church interiors along accepted modern lines, our Art Department is placed at their service.

#### *Pee Gee Flatkoatt for Office Buildings*

THE demands of this work-a-day world upon the brain, nerves and temperament of the business man make it absolutely impera-

tive that wall and ceilings of his offices must be so finished as to afford a restful, harmonious environment.

Pee Gee Flatkoatt is especially de-

sirable for this purpose, and its popularity is evidenced in hundreds of the largest office and commercial buildings throughout the United States.

The old method of kalsomining or papering the rooms of an office building is not only unsanitary and unsatisfactory, but very expensive. In fact, it is unsatisfactory from any viewpoint. The upkeep alone of walls and ceilings covered by ordinary paint, wall paper or kalsomine, is a considerable item in the maintenance account. A new occupant always means inconvenience and expense of refinishing the office walls and ceilings.

With Pee Gee Flatkoatt, this expense and trouble is eliminated entirely. All that is necessary to restore the Pee Gee Flatkoatted wall to its original beauty is the application of soap and water, and it will look new and fresh again.

Inquiries from owners and superintendents of office buildings are especially invited. This Company has on file hundreds of favorable expressions of office building owners and managers regarding the use of Pee Gee Flatkoatt, which will be gladly submitted to anyone interested in the proper finishing, care and upkeep of offices and office buildings.

### *Pee Gee Flatkoatt for Railroad, Interurban and Public Service Stations*

**F**OR YEARS the finishing of railway station interiors has tested the patience of railroad officials everywhere.

Every kind of finish from ordinary whitewash and kalsomine to wall paper and high-priced paint has been resorted to in the hope that a satisfactory result might at last be attained. But in vain. And, however much the various corporations desired to create a wholesome atmosphere in the waiting room, the railway station remained in the mind of the traveler as the same old temple of discomfort, and the place of all places most

miserable. For the lack of a suitable, economical wall finish for railway station interiors, little or no attempt at decoration has been made except in the great terminals. The abundance of smoke and grime made the use of wall paper and the usual run of materials an unattainable luxury.

In Pee Gee Flatkoatt, the great railway systems have found the ideal finish, which not only lasts and is thoroughly sanitary, but eliminates

the expense of upkeep incident to other materials. No matter how often walls finished with Pee Gee Flatkoatt may become soiled from

*Stewart Building, Houston, Texas*



*Finished with Pee Gee Flatkoatt*



No. 2 Bedroom Finished as Follows: Woodwork—Pee Gee China Enamel, finished as per manufacturers' directions. Floor—Stain, Pee Gee Dystain; Color, Light Oak; Finish, two coats Specification Floor Varnish, followed by two coats Pee Gee Floor Wax. Furniture—Walnut; Bed, White Enamel. Ceiling—Pee Gee Flatkoatt White. Walls—One part Pee Gee Flatkoatt White, one part Pee Gee Flatkoatt Silver Gray. Rug—Rug. Window and Chair—Figured Taffeta (cotton). Curtains—White Net with edge. Stencil—No. 6415 1-3; Stencil Colors, Shell Pink and Nile Green.

finger prints, smoke and dirt, a moist sponge quickly removes the damage.

Lead and oil paint has been used heretofore in most railroad stations on account of its supposed durability, but is fast disappearing since the introduction of Pee Gee Flatkoatt, as it is not only more expensive to apply, but its appearance is garish and mechanical, and to overcome this it

has to be stippled, a very tedious and expensive operation which adds to its expense, and is unnecessary where Pee Gee Flatkoatt is used.

This Company will gladly give the representative of any road the benefit of the experience of the large lines now using Pee Gee Flatkoatt exclusively for the interiors of their offices and stations.

*Pee Gee Flatkoatt for Sanitariums, Asylums, Hospitals  
and Other Public Institutions*

PEE GEE FLATKOATT not only has won highest favor with superintendents of sanitariums, hospitals, asylums and other like institutions because of its hygienic advantages and economy, but for many other good reasons.

The psychology of color, as well as perfect sanitation, is reckoned with as never before in such institutions.

Every architect and decorator, owner, superintendent and official who has to do with the designing, planning, finishing, decorating or conducting of public or private institutions for the relief and care of afflicted humanity, recognizes the value and influence of color and perfect sanitary conditions.

They realize that the sense of color is a nerve sense, and that color, like music, exerts an influence upon the mind, nerves and body of the afflicted, as well as upon the mind, nerves and body of the strong and healthy.

This influence naturally varies according to the individual, and necessarily calls for the exercising of utmost care and skill in the designing and finishing of every room so as to have them adapted to the different whims, temperaments and conditions of every class.

The soft, restful, soothing tone effects obtained from the use of Pee Gee Flatkoatt, together with its hygienic cleanliness and freedom from contamination, make it the most desirable finish for such institutions.

This Company especially invites correspondence with architects, decorators and managers of all such institutions. Every assistance and suggestion will be cheerfully given for arriving at the desired result. The services of our Art Department will also be placed at their disposal without any cost or obligation whatever.

*Pee Gee Flatkoatt for School Buildings*

GREAT changes have taken place in recent years as to the sanitary arrangements of all school buildings. Everything pertaining to the health and welfare of the human body is to-day be-

ing taught in the schools, and to demonstrate this all the modern schools are built to help carry out these teachings. It is very easy to fill the schoolroom with germs of every kind where there are so



Chronicle Building, Houston, Texas

Finished with Pee Gee Flatkoatt



Bathroom Finished as Follows: Woodwork—Pee Gee China Enamel, finished as per manufacturers' directions. Floor and Wainscoting—Tile. Ceiling—Pee Gee Flatkoatt New Ivory. Walls—Pee Gee Flatkoatt Old Ivory. Stencils—Nos. 6723 1-6 and 6913; Stencil Colors, Old Rose and Silk Green.

many children from all walks of life mingling together.

No material should be allowed used upon the interior walls and ceilings of any school building that is porous, for porous surfaces are natural breeding places for disease germs of every kind. Consequently, the most important thing pertaining to sanitary schoolrooms, is to have the walls and

ceilings coated with Pee Gee Flatkoatt which is non-porous, consequently will not absorb poisonous odors or form lodging places for germs.

It is a deplorable fact that in the past very little attention has been paid to schoolrooms. In the majority of them when first finished, the walls were left in a plain white plaster which in many cases stood in this

white, glossy condition until they became so dirty and so full of disease germs that something had to be done. Then, they were usually painted with a glossy oil paint which is very hard on the eyes, or covered with a cheap paper or water paint that was ten times more unsanitary than the dirty walls.

Pee Gee Flatkoatt is an ideal finish for schoolrooms, as its velvet tone is restful to the eyes. Being non-

porous in nature, and manufactured from ingredients that contain no poison, it is strictly sanitary.

Where the cost is taken into consideration, Pee Gee Flatkoatt is the most economical finish to be had, as there is practically no wear-out to it, the colors being permanent and unfading. The cost of first applying it is no greater than other finishes that are much inferior in quality, endurance and appearance.

### *Pee Gee Flatkoatt for Hotels*

**H**OELS are turning to the use of Pee Gee Flatkoatt for decoration and finish of walls and ceilings.

Leading hotel architects, builders, decorators and owners have come to realize the value of color and color harmony for creating a wholesome, inviting, homelike atmosphere in and around the hotel.

The first impression is a most lasting one, and guests form their opinion of a hotel from the interior finish. The contrast or harmony of color, or the usual lack of it, forms the basis of their judgment, and therefore, the subject of tastefully finished walls and ceilings is most important. As at the railway station, he dwells in the atmosphere only for a little space, but he neverthe-

less demands and appreciates harmony in color as much as polite service.

The depression of travel necessarily makes the traveler sensitive, and when he has paid his bill, written his post cards, bought his railroad ticket and departed, he carries with him an indelible impression—the first impression he formed of the hotel.

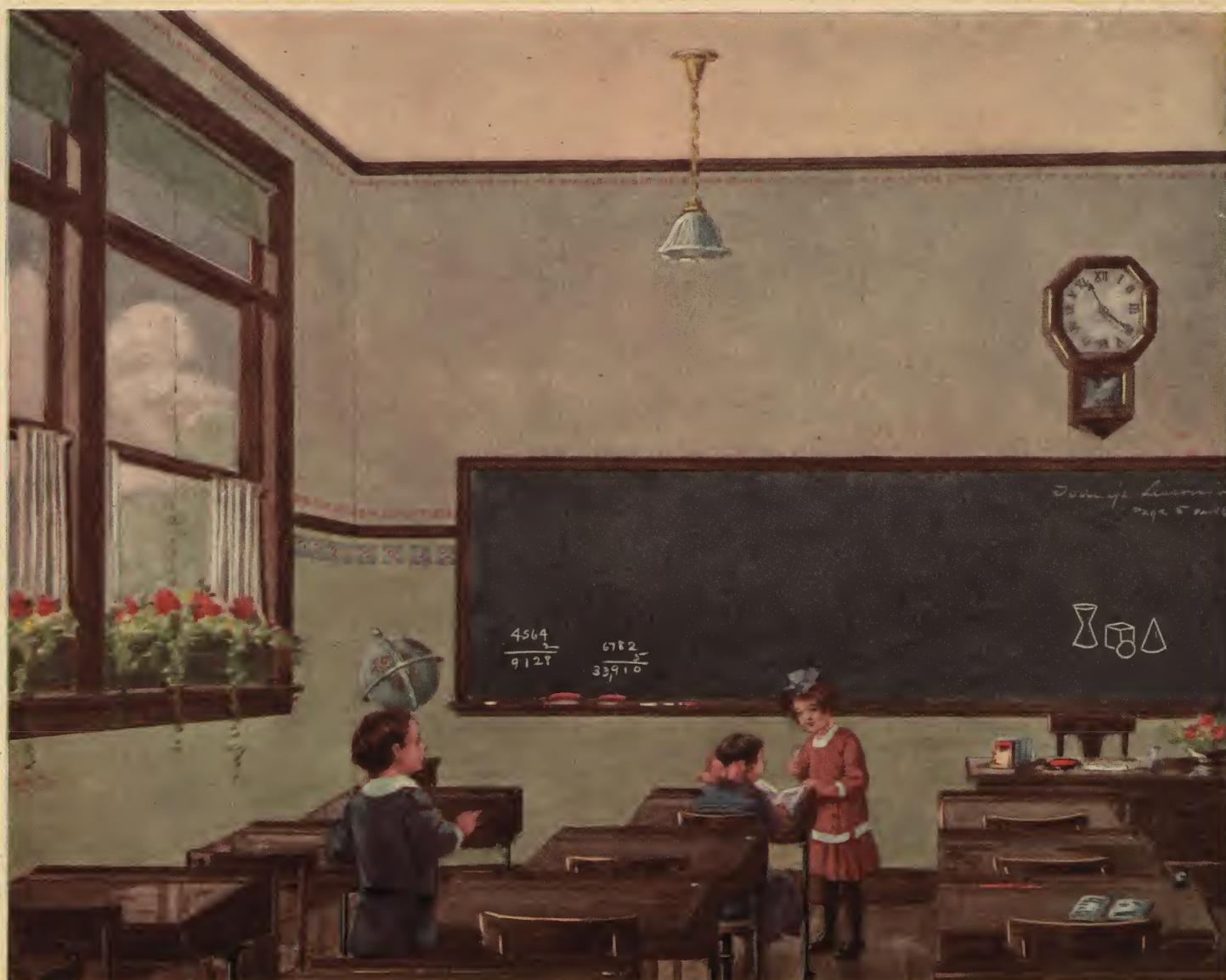
With Pee Gee Flatkoatt, the hotel owner can obtain every essential combination of color and tone effect for creating a favorable impression upon his guests, as well as adding to the prestige and popularity of his hostelry.

Hotel owners, architects and decorators will be cheerfully furnished some very valuable information on hotel finishing by writing direct to the Art Department of this Company.

Linz Building, Dallas, Texas



Finished with Pee Gee Flatkoatt



Schoolroom Finished as Follows: Woodwork—Stain, Pee Gee Dystain; Color, Weathered Oak; Finish, filled with one coat Pee Gee Specification Liquid Surfacer, followed by one coat of Specification Orange Shellac and one or two coats Specification Flat Varnish. Floor—Stain, Pee Gee Dystain; Color, Golden Oak; Finish, two coats Specification Floor Varnish. Ceiling—Pee Gee Flatkoatt White. Lower Wall—One part Pee Gee Flatkoatt Palm Green, two parts Pee Gee Flatkoatt French Gray. Upper Wall—Pee Gee Flatkoatt Silver Gray. Stencils—Upper Wall, No. 6913; Color, Old Rose; Upper Wall, No. 6801 1-4; Colors, Terra Cotta and Blue.

### *Pee Gee Flatkoatt for the Theater*

PEE GEE FLATKOATT is also the logical as well as the most artistic and economical interior finish for theaters, because of the infinite variety of colors, shades, tones and color combinations it places at the command of the decorator.

The modern theater requires more

striking contrasts, more gorgeous color effects, more life in color, than any other building. Luminosity is the watchword. Bright colors must predominate, but yet somewhat subdued and softened, so as to reflect the proper light upon the complexions and apparel of those who occupy the

boxes and other conspicuous sections of the house.

With the usual wealth of blue and crimson, gold and gray, on the walls and columns, the ceiling, however plain or decorated, must possess such color, tone and finish as will not only harmonize with the walls, but reflect the proper shade upon the main audience.

Being the most frequented and densely crowded of all buildings, the theater requires more harmony of color in its finishes. The finish must be thoroughly sanitary, and, as a matter of economy to the owner of the building, it must wear and hold its color.

By the old method of painting,

papering or kalsomining, the frequent refinishing and retouching of walls and ceilings of a theater is a very expensive as well as a very annoying proposition. With the use of Pee Gee Flatkoatt these unnecessary drafts upon the theater's treasury are eliminated.

Pee Gee Flatkoatt leaves a hard, flint-like surface which resists wear and tear. An occasional washing with soap and water is all it requires to keep walls finished with Pee Gee Flatkoatt in first-class condition.

This, alone, is a very desirable advantage to the theater owner, for the reason that the work can be done without additional expense of help or the interruption of business.

### *Pee Gee Flatkoatt for Museums, Galleries and Other Public Buildings*

PEE GEE FLATKOATT also makes the ideal wall finish for art galleries and other buildings devoted to exhibition purposes. Certain essential elements must be considered in the selection and application of the interior finish for such buildings.

The most salient feature required is that the light must be as vivid as possible, yet somewhat subdued and reflected

upon the exhibited objects with an equal distribution.

With the use of Pee Gee Flatkoatt every requirement can be met with the utmost satisfaction to the most exacting and discriminating.

As shown by the color chart, this modern wall finish is capable of producing the most vivid or subdued color combinations or tone effects that can be had with any decorative material.



Peabody Hotel, Memphis, Tenn.

Finished with Pee Gee Flatkoatt

THE MODERN METHOD OF DECORATING WALLS



**Office Interior Finished as Follows:** Woodwork—Stain, Pee Gee Dystain; Color, Light Mahogany; Finish, filled with one coat Shellac and one or two coats of Specification Liquid Surfacer, followed by one coat of Specification Orange Floor Varnish, followed by two coats Pee Gee Floor Wax. Furniture—Light Mahogany. Ceiling—Two coats Pee Gee Flatkoatt Old Ivory. Walls—Pee Gee Flatkoatt French Gray. Wainscot—Pee Gee Flatkoatt Terra Cotta. Stencil—6430 1-6; Colors, Terra Cotta and Olive Green.

*Pee Gee Flatkoatt for Library Buildings*

PEE GEE FLATKOATT as a finish for library and reading room interiors is unsurpassed. With the marble columns, wainscoting, open windows and high ceilings, the average library demands a special treatment, which calls for the utmost care on the part of the architect and

decorator in the selection of the material for the finishing of the walls and ceilings. It must harmonize with every essential feature, and be so combined as to reflect and diffuse the light for the benefit and comfort of the reader. Correspondence with library architects and decorators invited.

## Pee Gee China Enamel

THE use of gloss white as a finish on woodwork in the better class of homes and buildings, is mentioned early in the history of this country, being extensively used in colonial style of architecture. Pee Gee China Enamel has been on the market for over twenty years, and is very widely and favorably known by architects and builders.

Pee Gee China Enamel will stand the most severe tests and service, and has been passed upon time and time again by expert finishers as an excellent enamel. It is the easiest enamel made to apply, and is put up in white only, in full gloss, flows easily under the brush, leaves no brush marks, contains no lead, and does not turn yellow with age.

Pee Gee China Enamel gives a beautiful porcelain effect on surfaces upon which it has been applied, and is

unsurpassed for woodwork or walls in homes or club houses whose interior decorations are of the old colonial. Pee Gee China Enamel is also extensively used in the cabins of steamships and pleasure craft, and is unequalled from a sanitary standpoint as a finish for the woodwork or walls in hospitals, clubs and other buildings where a smooth, glossy, perfectly hard, non-porous surface is required. Where used over Keen's cement, a duplicate of tile may be obtained at less than half the cost of tile.

Pee Gee China Enamel is especially adapted for use over plaster surfaces in bathhouses, bathrooms in private homes, swimming pools, elevator shafts, stairways, etc.; in fact, it is very desirable where the plaster for any cause needs frequent cleaning. It being non-porous can be washed to better advantage than any other finish.

### *Specifications for Applying Pee Gee China Enamel*

**First**—Use a perfectly clean varnish brush; preferably a good flat bristle or badger hair brush.

**Second**—See that the woodwork is clean and free from dust or grease, and carefully sandpaper so as to have the surface perfectly smooth. Then apply two coats of Pee Gee China Enamel Primer, stirring same thoroughly and taking care to brush out well. Sandpaper lightly with 00 sandpaper between coats. Allow twenty-

four hours between coats for primer to thoroughly dry. If the surface to be primed is dark, and the effect of the first coat of primer does not present a perfectly even, opaque, white surface, it may be necessary to apply an additional coat of primer, being careful to sandpaper lightly, and allow twenty-four hours between coats to dry.

**Third**—When the surface is perfectly hard apply a mixture of one-half Pee Gee China



First Nat'l Bank Bldg., Houston, Tex.

Finished with Pee Gee Flatkoatt

# THE MODERN METHOD OF DECORATING WALLS



**Banking Room Interior Finished as Follows:** Woodwork—Stain, Pee Gee Dystain; Color, Dark Mahogany; Finish, filled with one coat Pee Gee Specification Liquid Surfacer, followed by one coat of Specification Orange Shellac and one or two coats Specification Flat Varnish. Floor—Tile, Matt Glaze, Buff and Green. Furniture and Fixtures—Dark Mahogany. Ceiling—Pee Gee Flatkoatt White. Upper Wall—Pee Gee Flatkoatt Silver Gray. Wainscot—Two parts Pee Gee Flatkoatt Terra Cotta and one part French Gray. Grille—Wrought Iron. Marble—Verde Antique and White. Stencil—Nos. 5131 and 6631; Colors, Terra Cotta and Greenish Gray.

Enamel Primer and one-half Pee Gee China Enamel, which should be applied directly over the surface that has been previously primed. This should stand forty-eight hours, and be sanded lightly to an even, smooth surface.

**Fourth**—Apply one or more coats, as required, of Pee Gee China Enamel straight as it comes out of the can, al-

lowing forty-eight hours or more between coats. Where the job is to be rubbed, three coats of China Enamel should be used, rubbing with pumice stone and water and a small piece of felt. Four or five days should be allowed after the last coat is applied before rubbing.

*To apply on plastered and cement surfaces*—First—See that the plastered

or cement wall is perfectly dry. Apply a mixture of one-half Pee Gee China Enamel Wall Size and one-half Pee Gee China Enamel Primer, and allow twenty-four hours for this mixture to dry thoroughly.

**Second**—Apply a coat of Pee Gee China Enamel Primer straight as it comes from the can, using no liquid or thinner in this coat whatever. This should be allowed twenty-four hours to dry.

**Third**—Apply a mixture of one-half Pee Gee China Enamel and one-half Pee Gee China Enamel Primer, and allow forty-eight hours to dry.

**Fourth**—Apply one or more coats, as necessary, to get the desired results, using Pee Gee China Enamel straight as it comes from the can, stirring

thoroughly and allowing forty-eight hours between coats. The last coat should dry perfectly smooth and glossy.

If a rubbed surface is desired, the last coat should be rubbed lightly with pumice stone and water, using a piece of felt. Particular care should be taken that the surface is perfectly dry between coats, and judgment should be used as to weather conditions, for it is understood that dampness and cold weather retard drying.

By following above directions carefully and using the material mentioned you will have a first-class job of enamel.

We maintain a Decorating Department, and it will be a pleasure to furnish advice free on any special work that may come up.

## *Final*

**A**S a final word, this Company desires to emphasize the advantage to architects, decorators, builders and building owners and superintendents, of keeping in touch with its Pee Gee Flatkoatt Department.

Every assistance, every information, every suggestion bearing on the subject of proper finishing of your interiors will be gladly furnished without cost or obligation to you. The entire Art Department of this Company is placed at your disposal.

Write direct for any information or suggestions you may wish.

Send in your specifications and the Art Department will originate designs, suggest practical ideas and schemes, and give you the promptest and most careful service.

The best architects and decorators of this country frequently call upon this department for information and help for obtaining desirable effects in the execution of their plans. That these suggestions are almost uni-

formly adopted makes us believe that the word of our Art Department is authoritative and final on such matters.



Temple Court Bld'g, Chattanooga

Finished with Pee Gee Flatkoatt

## THE MODERN METHOD OF DECORATING WALLS



**Hotel Lobby Interior Finished as Follows:** Woodwork—Stain, Pee Gee Dystain; Color, Weathered Oak; Finish, filled with one coat Pee Gee Specification Liquid Surfacer, followed by one coat of Specification Orange Shellac and one or two coats Specification Flat Varnish. Floor—Red Quarry Tile. Furniture—Weathered Oak. Ceiling—Pee Gee Flatkoatt New Ivory. Upper Wall—One part Pee Gee Flatkoatt Rich Cream, one part Pee Gee Flatkoatt New Ivory. Lower Wall—Pee Gee Flatkoatt Russet. Stencil—No. 5559; Colors, one part Nile Green and one part Olive Green.

*Commendations from Dealers and Users of  
Pee Gee Flatkoatt*

Waco, Texas, December 19, 1912.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—I take pleasure in stating that I have used quite a quantity of your Pee Gee Flatkoatt on the walls and ceilings of the rooms and halls in this hotel (the new State House), and I am not having any of them done over. I find it a most satisfactory method of finishing walls, and I am very much pleased with its covering as well as its lasting qualities, and I always like to keep a supply on hand. The next time your representative comes down this way, I will likely give him an order.

Respectfully yours,  
W. W. Soley, Prop

St. Meinrad, Ind., June 20, 1910.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—We have used your Pee Gee Flatkoatt in one of the large study halls of the college and have found them very satisfactory in every respect. We have found that they have lasting qualities, that the tints selected are very delicate and have a soothing effect on the eyes and nerves of the students, and that the velvet-like finish is very pronounced. We are inclined to recommend these paints for indoor use to educational institutions in particular.

Very truly yours,  
Rev. D. Barthel, Rector.



December 17, 1912.

Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—We have been using large quantities of Pee Gee Flatkoatt for some time past and can very cheerfully recommend it to any one that desires results in wearing qualities. It has had in this building some severe tests. I can say, that in one room, freshly painted, the tenant left his steam vent on, causing the room to fill with hot steam, standing in this condition all night; the next morning, we had it wiped off and very little damage was caused. When put on properly, we think any one will readily see its merits.

Very truly yours,  
James Building,  
By Franklin Harris, Mgr.

Houston, Texas, December 12, 1912.

Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—Replying to your letter inquiring as to our experience with Pee Gee Flatkoatt, beg to say that since we made a trial of this goods something more than a year ago we have used it exclusively for renewing our bedrooms and corridor walls, which seems about enough to say regarding our satisfaction with it.

From time to time we have experimented with various brands of paints, both interior and exterior, and for interior work, this preparation has given us better satisfaction than any surface coating we have used.

Yours very truly,  
Brazos Hotel Company,  
Per L. Anderson, Secretary.

Camden, Alabama, December 16, 1912.

Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—A year ago I remodeled my home and after considerable hesitancy as to how to finish the interior, I decided upon Pee Gee Flatkoatt for the walls. Then came the question as to getting this done properly, there being no first-class painter in our town, but notwithstanding this I decided to use Pee Gee Flatkoatt anyway, and after giving same my personal attention and following directions closely, I am glad to say that we are highly pleased with the results. The colors blend nicely and attract the attention of everyone who sees them. To anyone seeking the best finish for their walls I unhesitatingly recommend Pee Gee Flatkoatt. It is easy to apply and requires no extra skill if directions are followed. We would not think of using wall paper when we can get Pee Gee Flatkoatt.

Yours very truly,  
B. H. Matthews, Pres.  
The Matthews Hardware Co.

Lumberton, N. C., December 11, 1912.

Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—Having just recently completed the interior decoration of my dwelling with Pee Gee Flatkoatt, I want to compliment you on the excellent results obtained with your material.

The solid color effects present such a pleasing and restful appearance to the eye, that I am fully convinced no other treatment of the walls would have given a like combination of beauty and durability.

Very truly yours,  
Wilbur A. McPhaul, M. D.

Hot Springs, Va., December 23, 1912.

Peaslee-Gaulbert Co.,  
Louisville, Ky.

Dear Sirs—In compliance with your request for my opinion and experience with Pee Gee Flatkoatt, wish to say that I take pleasure in making the statement that I find it the best article for the purposes it is intended, that I have ever used. For wall work I find it superior to wall paper or kalsomine, due to the fact that it is more sanitary, durable and economical.

I have discontinued entirely the use of zinc for the last coat of flat white on my woodwork throughout the hotels and cottages of this company, and am using Pee Gee Flatkoatt white instead. One gallon of Pee Gee Flatkoatt will cover very nearly as much as two gallons of zinc, cover better, and will not turn yellow.

In refinishing window shades, Pee Gee Flatkoatt practically makes a new shade out of an old one.

Yours truly,

H. J. Hahn,  
Foreman Paint Dept. Va. Hot Springs Co.

Champaign, Ill., December 19, 1912.

Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—We are enclosing you photo of new bungalow, the walls of which were done with your Pee Gee Flatkoatt, which we can not recommend too highly. We have tried some thirty brands of other interior wall paints on the market, but never found one which gives such universal satisfaction as yours. It certainly is a trade winner.

Walls and ceilings done with Pee Gee Flatkoatt and finished with our German Ornamental Stencils have a unique, rich velvet, dull pellucid finish, which, like high lights in a picture, its beauties are brought out by the rich harmony and blending of colors. Our sales have increased on it every year we have handled it, and you can count on us making the year 1913 a banner year on the sale of Pee Gee Flatkoatt.

Yours very truly,  
Williams Bros.

Alexandria, Louisiana, January 25, 1913.

Peaslee-Gaulbert Co.,  
Louisville, Ky.

Dear Sirs—In regard to Pee Gee Flatkoatt will say we have used same three years here, and consider it the best of any wall coating ever offered. It holds color well, does not scale or peel, and can be cleaned well.

We are well pleased with Pee Gee Flatkoatt and will continue to use it.

Very truly,  
T. L. Barns, Manager.

Dallas, Texas, December 14, 1912.

Peaslee-Gaulbert Co.,  
Louisville, Ky.

Dear Sirs—During the past year we have expended nearly one hundred thousand dollars in redecorating and refurnishing the Oriental, the greater part of which has gone toward the enlarging and beautifying of our lobby. The unanimous opinion of the traveling public is that the color scheme is perfect and this favorable comment is due largely if not entirely to the exclusive use of Pee Gee Flatkoatt.

I shall be glad, indeed, to recommend your materials to anyone anticipating work of this nature.

Yours very truly,  
Oriental Hotel Association,  
Otto Herold, Manager.

Court House, Danville, Ky.

Finished with Pee Gee Flatkoatt



## THE MODERN METHOD OF DECORATING WALLS

Jacksonville, Florida, December 18, 1912.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—This is to certify that I have used quite a lot of the interior wall finish, manufactured by Peaslee-Gaulbert Co., Louisville, Ky., and known as Pee Gee Flatkoatt, and find it to be all that they claim for it. I find it to be much cheaper and far superior to lead and oil as an inside wall finish.

Yours truly,  
G. L. Griffin.

Augusta, Ga., December 20, 1912.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Dear Sirs—I have been handling Pee Gee Flatkoatt for the past two years, and I can say that I have no other line in my store that gives so general satisfaction as Pee Gee Flatkoatt. In fact, I know of no instance that it did not give the desired results both to the painter and owner. I consider it the best account I have.

Yours truly,  
A. H. McDaniel.

Little Rock, Ark., June 16, 1911.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—This is for the purpose of informing you that your Pee Gee Flatkoatt wall paint will be accepted by me in lieu of any other interior wall paint that may be mentioned in my specification.

Very truly yours,  
Theo. M. Sanders.

Louisville, Ky., July 15, 1912.  
Peaslee-Gaulbert Co.,  
City.

Gentlemen—Referring to inquiry with reference to Pee Gee Flatkoatt, beg to advise that after trying it on west room, first floor, of the Columbia Building, we were sufficiently well pleased to have the halls of the entire building, from the first to the tenth floor, as well as the entire eighth floor, and in all of the offices that we have had done over, as to wall decorations, and up to this time same has given entire satisfaction.

We have had a number of different ones to look at this work, and the writer is of the opinion that quite a number will use it after seeing the result in the Columbia Building.

Very truly,  
J. Lithgow Smith,  
Supt. Sales Dept.

Roanoke, Va., October 12, 1911.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—After some time and a thorough trial, I wish to say that the Pee Gee Flatkoatt you sent me has proven satisfactory in every respect. I applied it myself, deeming that a recommendation from an amateur would be all the more convincing of its reliability. It presents a smooth, even surface, without a brush mark or lap appearing anywhere. Everyone who has seen my office has been extremely pleased with the results. I desire to thank you again for your kindness in this matter and beg to remain,

Yours very truly,  
James F. MacTier, Architect.



New Christian Church, Louisville, Ky.

Louisville, Ky., July 13, 1912.  
Peaslee-Gaulbert Co.,  
City.

Gentlemen—Referring to the letter received from your Mr. Harrington, of Chattanooga, Tennessee, in which he states that certain parties are representing that "Dullkots" paint was being used on the Weissinger-Gaulbert Apartments, would say that about last October a sample lot was used.

We have been and are now using exclusively the Pee Gee Flatkoatt, and it is proving very satisfactory.

Very truly yours,  
The Weissinger-Gaulbert R. E. Co.  
H. Wrigman, Mgr.

Louisville, Ky., July 2, 1912.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—The walls of The Country Day-School for Boys were finished in Pee Gee Flatkoatt. In every part of the building it has given entire satisfaction both for the dull restful tones it presents to the eye and for the ease with which it can be cleaned when soiled.

After a season's use in the school room the spring house cleaning restored it to its original freshness.

I take pleasure in commanding it to school men.

Very truly yours,  
William Davenport, Head Master.

LaGrange, Ga., August 21, 1911.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—I have been a user of Pee Gee Flatkoatt for some time, and I can not say too much for it. Pee Gee Flatkoatt, with Pee Gee First Coater as a ground, gives better satisfaction than any other wall paint I have ever used.

Respectfully,  
C. K. Hamrick.

Chicago, Ill., July 12, 1911.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—I have had my residence decorated throughout with your Pee Gee Flatkoatt, and we are very much pleased with the soft, velvety finish which your paint produces. We found your suggestion of colors in your booklet very helpful in deciding what color schemes to use for the different rooms. This is truly the most modern method of finishing walls that has yet been put on the market.

Since my attention has been called to your wall finish, I have specified it for several buildings, and will continue so doing with pleasure.

If at any time you care to use my name for reference you are at liberty to do so.

Wishing you continued success, I am,

Yours truly,  
S. H. Dunford.

Bedford, Ind., May 30, 1912.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—in reply to yours of March 22, 1912. I have just had two rooms in my residence, Silver Hills, New Albany, Indiana, refrescoed with your Pee Gee Flatkoatt, and it is perfectly satisfactory.

Yours truly,  
Milton I. Pritchett.

Finished with Pee Gee Flatkoatt

P E E G E E F L A T K O A T T

CP

Memphis, Tenn., November 11, 1912.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—It gives me pleasure to say that your Pee Gee Flatkoatt which was selected for use on the interior of the Baptist Memorial Hospital of Memphis, after what we considered a fair test, has now had several months of trial and is giving entire satisfaction, coming up to your guarantee in every respect. The Pee Gee Flatkoatt and the Flatkoatt First Coater, also your China Enamel were used on the interior walls of this building.

We appreciate most heartily the fair and square deal given us by your company and your representative, Mr. Milton, and you are at liberty to refer any prospective purchasers of flatcoat paint or enamel to us.

Yours truly,  
Thomas S. Potts, General Supt.

Pudacah, Ky., November 12, 1912.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—We have finished the work of painting all the interior walls of the Illinois Central Hospital here with your Pee Gee Flatkoatt according to directions given by your Mr. E. K. Milton, which were clear and easily understood by our painter, who was unacquainted with the application of your Pee Gee Flatkoatt. He has faithfully followed directions, which has resulted in an entirely satisfactory job.

Your Pee Gee Flatkoatt come up fully to the representations made us before we placed the order and you are at liberty at any time to refer anyone to us who is contemplating using a washable and sanitary paint.

I propose using your Portlanite on our cement floors and believe that your paint products are scientifically made of high grade materials for the different finishes for which they are intended.

With best wishes we are your friends.

Very truly,  
D. G. Munrel, Asst. Chief Surgeon.

Chicago, Ill., July 2, 1911.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—The painters have finished the decorating on the Progress Building with your Pee Gee Flatkoatt, and we wish to say that the results are very gratifying. Where decorations of this nature are required in the future, you can rest assured that we will not forget your product.

Yours very truly,  
Patterson & Davidson,  
By Chas. H. Moore.

Denver, Colo., September 22, 1911.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—We have recently had your traveling representative Mr. L. W. Hewitt, paint three rooms for us in the Foster Building, and it gives us pleasure to state that the work has given us satisfaction, as well as the tenants who occupy the rooms.

Your truly,  
The Bishop-Cass Investment Co.  
By Barclay Ionis.

Kansas City, Mo., June 2, 1911.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—The sample room that was finished by your Mr. Ellis has won us, heart and soul, and the results are that we have a fine looking telephone room, and I must say that I have decided to use Pee Gee Flatkoatt throughout this hospital. I will be ready to start about June twelfth and shall place my order at an early date.

Yours truly,  
J. S. Owens,  
Painter, General Hospital.

Kansas City, Mo., June 19, 1911.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—After testing out your Pee Gee Flatkoatt and getting first-class results, we have decided to use it throughout on our walls and ceilings.

Yours truly,  
Curley Innis,  
Head Painter and Decorator Baltimore Hotel Co.

Elkton, Ky., December 4, 1912.  
Peaslee-Gaulbert Co.,  
Louisville, Ky.

Gentlemen—in answer to yours of — will say that the Pee Gee Flatkoatt used on the interior plaster walls and ceilings of our new church building is entirely satisfactory in every respect.

Our congregation, without an exception, fully approves of our selection, and we are now very glad that Pee Gee Flatkoatt was used.

We find it to be all you claim for it, and will be pleased to have you use us for reference to anyone interested, especially church committees, rebuilding or redecorating.

Yours, etc.,  
Building Committee,  
E. B. Weathers, Chm.

Homestead Hotel, Hot Springs, Virginia—Finished with Pee Gee Flatkoatt





